The Musical Tempo

April 1st, 1903

Vol. 9, No. 2

DEVOTED TO THE INTERESTS OF
THE MANDOLIN
GUITAR
AND BANJO

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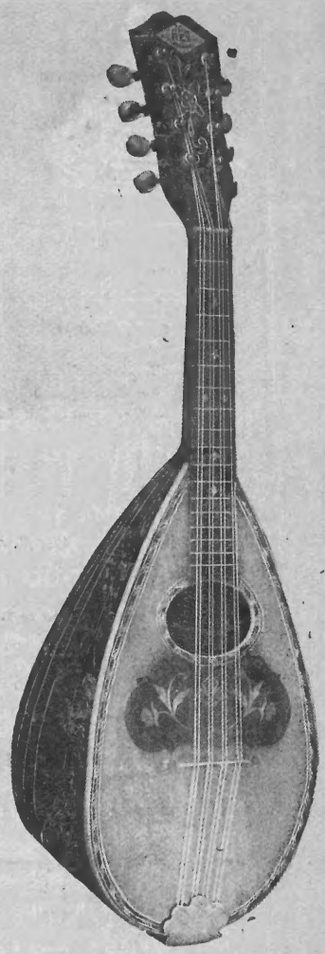

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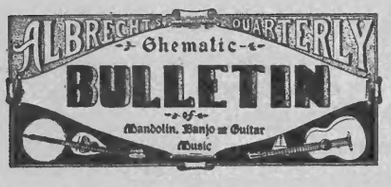
Is without a doubt the most valuable and interesting Journal of its kind published in this Country. It is devoted solely to the interest of Mandolin, Banjo and Guitar players. The Thematic part of the Journal is certainly a great help to the teacher in selecting properly graded music for their pupils, as each issue contains four full pages of the latest and most adapted music for Mandolin Banjo and Guitar, besides four full pages of Thematics which to the purchaser is very valuable, as it will prevent you from buying trash in the shape of music for Mandolin, Banjo and Guitar. The literary part of the Bulletin is very instructive to the young player, as it will give you information which cannot be obtained in any other paper. To the busy teacher the Bulletin is claimed to be a long felt want, as it keeps you posted of the doings of all leading teachers throughtout the world. The Bulletin is published quarterly and the low subscription price of 25 cents per year is within the reach of everybody. If you are already a subscriber to the Bulletin kindly tell your friends about it or send us the name of any person whom you know is interested and we will forward a sample copy at once. In subscribing mail us 25 cents in U. S. Stamps.

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THE MUSICAL TEMPO

VOLUME X | Subscription Price, Fifty Cents a Year, in advance | NUMBER 2

PHILADELPHIA, PA., MARCH AND APRIL, 1903

THE GUITAR

Its Past, Present and Future

BY ARTHUR FROANE

EVERY enthusiast, player, and teacher of the guitar, must be pleased to see that during the last year or more, there appears to have been a revival of interest taking place with regard to this refined, yet too much neglected instrument, not only in Germany, but also in America.

On reflection it must be seen that this is almost the most hopeful sign one could have, at least, as regards the fact that the revival referred to, is taking place in the two countries mentioned. Germany undoubtedly is the most musical country in the world, taking it all round, and America is certainly the most go-ahead country, and usually when once a movement gets a start in this last named up-to-date quarter of the globe, it does not take long to at least gain a firm foundation, which may be taken as a fair indication of ultimate success

In the past, before the piano reached the state of perfection that it has now undoubtedly attained, the guitar was played much more than it is at present.

Also it is not unfair to assume, that had the guitar in its manufacture improved at anything like the rate of its former rival the piano, it would probably have held its own in the present, at least in the same proportion as it did in the past.

Not only has the guitar in its manufacture absolutely stood still, but it has in all probability deteriorated, at any rate as regards the tonal qualities of guitars as a whole made in modern times.

This deterioration can be fairly well proved by the fact that as as regards price, old guitars by good makers now cost more than modern ones, however much may be spent on their outward fittings.

Many will have an answer, or reason for the above remark at once, and think this superiority of old guitars is due entirely to their age, and the seasoning of the wood, etc.

From a theoretical standard that doubtless sounds very well as a reason for the superiority of old guitars compared with modern ones.

But on the other hand look at the matter from a practical point of view, and what do you mostly find? Take any average old guitar, made say 50 years ago, and open it, viz :—remove the back ; then thoroughly examine it inside, and in nine cases out of ten, it will be found that at least half the bars on both the top or sound board, and back, are quite loose, and in many cases could be pulled off altogether with the fingers. That is not all, the necks of most old guitars have considerably warped. the frets are mostly loose, and consequently are quite uneven in height ; as often as not the bridge is loose, or only partly adhering to the sound-board, and finally the machines (unless the guitar be a peg head one), are hopelessly worn out, and when played the thumb-pieces rattle.

Doubtless to the theoretical enthusiast, all these points go for nothing as destroying the value of a guitar for practical use, but such a guitar as above described, is a fair example of most old guitars purchasable in this country. If guitars such as these beat most of the modern guitars, one can only say that it does not say much for modern guitars.

Does not this rather go to prove that on the average these old devotees of the guitar had much better instruments to play upon 40 or 50 years ago, than we who live in modern days ?

It must be remembered that these old guitars were far better instruments all round, say some five or six years after they were made than now, when they are mostly hopeless wrecks.

We now come to a still more interesting point in the history of the guitar, viz : in connection with the music that was written for it.

The old masters who wrote for the guitar were many, and undoubtedly from their numbers can be selected some of the greatest living musicians of their day. Their names are too well known to most earnest students, to make mention of them necessary.

But here again we who live in modern days labour under a great disadvantage, because good in its day as much of this old music was, and of course still is, yet other than for practice, and interest to the old student, nine tenths or more of this old music is almost useless as a means of revivifying the public interest in the guitar.

To those who are sceptical on this point, only one answer can be given, viz : the reason that most of this old music is useless in these modern times, is that it is hopelessly out of date.

In answer to this the sceptical one might reply "Yes perhaps in a sense it is out of Date, but is not *good* old guitar music though out of of date, better than modern guitar music, which is only the result of *talent*, as compared with *genius*, as was the case with most of the old masters.

The answer suitable to give to such an one would be somewhat on these lines " Doubtless the old beaver top hat as worn by our forefathers was a much better hat in every sense than the modern silk top hat, but it would probably be as hopeless in these days, to try and foist it on the public, as it would be to get the public to listen to most of the compositions of the old guitar writers." Please remember that exception is made in favour of one tenth or perhaps less, of the work of some of the old old masters. Curiously as in the case of Bach in connection with the piano, so have we to go back a great way to find perhaps the greatest genius who ever wrote for the guitar. Although Ferdinand Sor flourished as long ago as the 18th century, yet search old guitar music as you may, and you will probably never find any one, ancient or modern, who so thoroughly understood the capabilities of the guitar as he did. One has only to read his own words on the subject to see the reason for this, viz : he first studies the instrument entirely from a harmonic standard, and only when he had thoroughly done this, did he give his attention to elaborating this backbone or foundation of harmony, by adding such melody as he found the instrument was capable of. It seems curious that though the founder of guitar music made this his standard, yet it can be seen that clever as they undoubtedly were, many of his successors went to work on a totally different plan, viz: they had an idea of melody at times, to which they added what harmony they conveniently could. This was often not only scant, but poor, and common-place, indeed at times to be truthtul, the harmony was often absolutely wrong, and hence, to a musician, most offensive.

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Second, guitarists of 30 years ago or more, had comparatively up-to-date music that they could play, if they chose to attain sufficient proficiency on the instrument, to enable them to learn whereas we now-a-days certainly have that same music but it is quite out of date generally speaking, and worse still, we had little to replace it.

The Troubadour (*London.*)

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It is said that the entire violin, even to the scroll on the neck, is cut out by machinery in a rapid and perfect manner. He also has a machine for determining the density of the wood used in the tops and backs whereby the thickness is regulated, and an even tone of instrument insured. The machine is in six parts, and can be operated by one man, but with three men to operate the various parts, it is said that a complete violin can be turned out ready to glue in the short space of ten minutes.

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Lotus Club March. By Claude S. Minter.....30
An Autumn Idyll. By Myron A. Bickford.....30

2 Mandolins, Banjo and Guitar

Rose Carnival March. By J. E. Agnew.....50
The 20th Century Method for Banjo (Universal Notation.) By J. E. Agnew...75

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The Jolly Student Life. N. S. Lagatree.....

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Lickity-Split, March and Two step. By C. J. Penny.....50
Sonoma, (A Dance.) By Frank P. Banta.....50
Victorious, March and Two step. By O. E. Merrill.....50

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Mandolin Duo

A Meditation. By J. T. Whitaker.....30

2 Mand., and Guitar

Fun in the Fields. By W. A. Warwood.....40

HERE AND THERE

A. A. Farland and Vess L. Osman sailed for England last month They will both appear in London, under the separate managements of Mess. Essex & Cammyer. Essex & Cammyer we understand, have dissolved partnership; one has engaged Farland while the other has engaged Osman. Their appearances are booked a week apart. Osman being the first to sail, and the first booked to appear. Americans will anxiously await news of both Concerts, which we shall try and give them in the next issue of Tempo.

Samuel Siegel left New York May 20th, for Battle Creek, Mich., where Mr. Siegel will spend the summer preparing his programme for next season. While at Battle Creek Mr. Siegel will accept pupils on the Mandolin, and incidently give a big Concert, assisted by Hymn Meyer. He has been engaged for three years to appear in Concert work for the American Lyceum Union. This will afford Mandolin players all over the country an excellent opportunity to hear this artist.

The Third Annual Convention of the American Guild of Banjo, Mandolin, Guitar and Zither players will be held in New York City, some time in January, 1904. The affair will be under the management of Clarence L. Partee, and it is safe to say that it will be an event demanding the attention of all up-to-date Teachers and Players. The talent as yet has not been engaged, but, if one third of the artists under consideration are engaged, it will be worth travelling many miles to attend.

A successful Banjo, Mandolin and Guitar Festival, under the direction of Mr. A. J. Weidt, and the co-operation of Miss Claribel Jeffery, Mrs. Minetta Price Tichenor, Arthur Bollinger, A. G. Hill, and Harry Fisher of Newark, N. J., was given in that city Friday evening, May 15th. The chief attractions of the affair was Frederick J. Bacon, Banjo Soloist and the Bacon Quintette of Hartford, Conn.

ARMSTRONGS COPYRIGHT SUIT

Considerable interest has been manifested in Thos. J. Armstrong's suit against Harry LeRoy for making pen copies of his studies and offering them for sale. The case will be tried some time in September.

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Violations of the copyright law as to books, works a forfeiture of the books themselves to the owner of the copyright and entitles him to damages or profits made on those unlawfully sold; as to maps, charts, dramatic or MUSICAL COMPOSITIONS, prints, cuts, engravings, paintings, drawings, statues, statuary or model or designs intended to be perfected and executed as works of the fine arts, if one infringe thereon, he shall forfeit to the proprietor all the plates on which the same shall be copied, and every sheet thereof, either COPIED OR PRINTED, and shall further FORFEIT ONE DOLLAR FOR EVERY SHEET FOUND IN THE INFRINGER'S POSSESSION, EITHER IN PRINTING, PRINTED, COPIED or PUBLISHED, imported or EXPOSED FOR SALE.

In addition to penalties and forfeitures above mentioned, a SUIT FOR DAMAGES may be instituted against one infringing a copyright, also a bill in equity lies to secure an injunction to restrain further infringement and in connection with this, the infringer may be required to account for the profits he has made to the person injured.

GREAT COMPOSERS AS TEACHERS

By Henry T. Finck

IN all arts men of genius are not, as a rule, good teachers. Most of them find it so irksome to train beginners that almost any other kind of work seems more inviting to them. With advanced pupils the case is somewhat different; on them some of the greatest men of genius have made an indelible impress.

Bach was an excellent teacher of the organ and the clavichord, and not a few of his pupils became famous; but in the boys who had to sing his cantatas he took no great interest. It was impossible to make them enter into the real spirit of his music, and as he did not care for mere technical execution, he neglected this part of his work so much that he had to be repeatedly admonished by the church authorities, and when the rector died and a new one was appointed the Council expressed the hope "that they would fare better in this appointment than they had done in that of the cantor Bach!" There is no evidence that Bach failed to live up to that part of his contract which instructed him "to treat the choir-boys with humanity;" but it is related that once, when the organist of the church made a serious mistake, Bach took the wig from his own head and threw it at the organist, with the words, "You ought to be a cobbler!"

It is well known that Beethoven, when he went to Vienna, in his twenty-second year, took lessons of Haydn for a while. Among the two hundred and forty-five exercises of his which have been preserved forty-two were corrected by Haydn; he had never been much of a teacher, he was getting old and was very busy, so he did not pay as much attention to Beethoven's exercises in counterpoint as he ought to have done. One day when Beethoven had just left Haydn with his book under his arm he met the composer Schenk, who ask to be allowed to see the book. He found several mistakes which Haydn had failed to correct. This annoyed Beethoven so much that thereafter, though he still submitted his exercises to Haydn, he always took then first to Schenk, who offered to do this free, on condition that the arrangement be kept a secret.

In later years Beethoven himself took pupils, but he was too much of a bear and too eccentric to be a good teacher. He had a decided aversion to teaching, which increased as he grew older and became more and more absorbed in his creative work. "After giving lessons for two or three hours one day," he wrote to Ries, "it is hardly possibly on the next day to think, much less to compose." He was constantly excusing himself from keeping his appointments, and seems to have looked on them somewhat as other folks regard a date with dentist. At any rate, he would sometimes go as far as the door of his pupil's house, and then turn back, unless some one had seen him through the window and urged him to come in. Some characteristic details were given to Jahn by the Countess Gallenberg, who was one of Beethoven's pupil's. He made her play his own compositions, and was very severe. Every minute detail had to be brought out to his satisfaction. His anger was easily aroused, and sometimes he would throw the music sheets on the floor or tear them to pieces. Though he was poor, he refused to take payment, but would accept presents of handkerchiefs and other things which he was told the countess herself had sewed. Another one of his pupils was the Countess of Brunswick. She, too, had to suffer from his temper and his rudeness. Once he went so far as to slap her trembling fingers, whereupon he rushed off in a snowstorm without hat or cloak, and the forgiving girl took them in her arms and ran after him.

This same countess was so lucky as to have had lessons of Mozart, too. Though less boorish than Beethoven, Mozart had no more liking for teaching, as we may infer from from a letter he once wrote to his father: "To have to go to a house at a fixed hour, or wait for some one at home, is a thing I cannot do, however profitable it may be. I leave that for those who can do nothing but play the piano. I am a composer, and was born to be a conductor. I must not thus bury the talent for composing which God has so generously endowed me with (I can say this without vanity, as I feel more and more sure of it), as I certainly would if I took to teaching many pupils, for that is a very troublesome employment."

Schubert was able to teach the A. B. C. in a primary school for several years and still compose over a hundred things in one year. But he drew the line at teaching music. Poverty, indeed, compelled him to apply more than once for a place at a music school; but he was not especially disappointed when he failed to get it. He was too much of a Bohemian to give private lessons. If he felt like composing or taking a walk he simply ignored his engagements, and the result was that he lost the few pupils he had. Once he exclaimed jokingly that the state ought to support men like him; and he was right. A few florins in time would have enabled him to leave Vienna and escape the typhoid fever, which killed him at the age of thirty-one.

Wagner, during his years of poverty, especially in Paris, would have been glad to teach, but he had no teachable specialty. As a singer he could not even get

an appointment in the chorus of a vaudeville theatre. The piano he could not play. In later years he trained several conductors,—Richter, Bulow, Seidl,—and he gave many valuable hints to singers. That constituted the extent of his activity as teacher. In this respect his antipode was Liszt, who devoted much of his time during the past forty years of his life to teaching young pianists at Weimar. But this story is too well known to need telling again. Coming to the Liszt of our own day, Paderewski, he was a teacher for a few years at the Strassburg Conservatory; but since that time he has had, so far as I know, only two regular pupils,—Mme. Szumoroska and Harold Bauer.

Musical Record and Review

HOME SWEET HOME

Parke in his "Musical Memoirs" says that the air to which "Home, Sweet Home" is set, is from a German Opera; but other authorities agree in calling it a Sicilian air adapted by Sir Henry Rowley Bishop. Donizetti introduced a slightly altered form of the air into his Opera of "Anna Bolena", at the suggestion of Madame Pasta, the celebrated singer.

John Howard Payne the author of Home, Sweet Home in his youth was never considered more than an ordinary musician. His literary talent however attracted much attention. THE FLY and the THESPIAN MIRROR contained many of his boyish poems. At the age of seventeen Payne decided to try the stage, and achieved wonderful success in America and London, later he wrote several dramas, among them being a play called "Clari, the Maid of Milan." While almost starving in Paris he altered his play into an opera, and introduced in it the words of "Home Sweet Home." Payne's share of the song was a little more than $100.00, yet tis said one hundred thousand copies were sold in a single year, and the original publisher made over ten thousand dollars within two years of its publication.

The TEMPO started on it scareer six years ago. Its immediate success was sufficient proof that it had caught the musicians eye, and also that it had found a want. Its steady gain in circulation month by month, is invaluable to the publisher or manufacturer as an advertising medium, and is proof that the TEMPO is filling the want to the satisfaction of American banjo, mandolin and guitar players and enthusiaists.

The "TEMPO" is a success, and has been from the very first issue, but not because it was boomed or forced to the front by prize schemse. It is going forward simply because it gives the musician what he wants.

The music published in a single issue is well worth the price of a year's subscription, not saying anything of the remaining numbers, and the interesting and instructive articles that have become a marked feature.

Even though the price of subscription is but 50 cts. we find many teachers and prominent names absent from our subscription list.

PUPILS GIVE RECITAL

A pupils' recital of the Ole Bull Conservatory of Music and Aesthetic School of Music was given last evening at 954 N. Eleventh Street, Philadelphia, under the leadership of Frederick A. Wood, director.

The program was one to test the best capabilities of the performers, but they admirably met its requirements. It included the following violin selections: Schumann's "Traumerei," by Herold Osborne: Dancla's "Fifth Air Varie," op 89, by John Buri: Pleyel's Duet, op. 8, Arthur R. and Clarence H. Moore; Czibulka's "Stafini Gavotte," by Clarence H. Moore; Mascagni's "Intermezzo," by George Wielder; Wagner's "Wedding March," by William Hibbs; Raff's "Cavatina," by John Buri; mandolin selections, Lippincott's "Directors' Choice March," by the Hope Glee Club; Blum's "Innocence Gavotte," by Everett Eyre; Tobani's "Hearts and Flowers, op. 245," Miss Lottie Smith; Smith and Zublin's "A Day in the Cottonfield," by Hope Glee Club, and vocal selections, duets by the Misses Katherine Koch and Edith M. Gallus, and solo by Miss Edith M. Gallus.

The number of people in any town who really care for serious music is very small.

Alfred A. Farland has just returned from England where he scored a big success as banjo soloist at several concerts. The press speaks very highly of Mr. Farland's wonderful playing on the banjo.

My idea is, that music ought to move the hearts with sweet emotion, which a pianist will never effect by mere scrambling, thundering, and arpeggios—at least not from me.—*Bach in Musical Moments.*

The number of concerts given annually are too small to amount to much as a musical education, but concerts as a rule can never serve as a musical education, but they are of immense value as an item in the music educational scheme. Therefore we would advise that whenever an affair of this kind is given it should be largely attended, not solely to make it a financial success, but the know ledge that can be attained from such a concert.

THE GUITAR

The following article about the guitar is an extract from the prostectus of W. P. Hovey, Lowell, Mass. In the way of teachers advertising this is one of the best written that has come to our notice. Such able articles as this or of a similar tone, plain talk with a "pulling power," are the ones that enlighten the public, and makes them feel they want to study the guitar.

There never was a time in this country when the interest in guitar music is as active and determined as it is now. Up to within a short time it was considered as suited only to light accompaniments of a monotonous character, and not capable of anything worth the serious attention of good musicians. The fact that some of the great musicians of the past (as, for example, Paganini and Berlioz) were guitar players, and composed for it, is good evidence that it should be studied. That it has always been a popular instrument in Spain and Italy, is well known; but its exact value has hardly been appreciated in this country. The writings of Sor, Giuliani and Ferrante, who were masters of the guitar, are a revelation to all musical students, and show at once the high position to which the guitar is entitled.

ITS DEFINITION

For the benefit of some of the readers of TEMPO we find it necessary to define the word sample-copy. Many teachers throughout the country who should be subscribers to TEMPO are in the habit of sending us a postal card about six times a year asking for a sample copy. We wish to state where players have not seen a copy of TEMPO, we shall be more than pleased to mail them a copy on receipt of two cent stamp, cost of mailing. But to those who are in the habit of abusing its meaning by sending a request on a postal card several times a year, we wish to say the price for such a sample copy is 10 cents.

THE APPEARANCE OF A STUDIO

That a tidy, neatly furnished studio has much to do with a teacher's business is proven by the prosperous seasons enjoyed by teachers who have spent some money in fitting up their rooms and are always careful of the appearance of them. The mere fact of one being a great artist or unexcelled in imparting to others, is not an excuse for an unkept studio, and sooner or later you will find a decrease in your following. Nothing mars one's appreciation of a great artist or teacher, more than untidy surroundings.

From childhood up we are unconsciously taught to admire that which seems beautiful to the eye, and in these strenuous times, the older we grow, the more we anticipate. By tidy is not meant extravagant expendituer for fixtures, etc. One may have very ordinary fixtures, yet if they are well kept, the cheerful surroundings cannot help but impress his patrons. The occasional adding of new things, or the replacing of some undesirable fixture should not neccessarily be costly, yet we venture to say would ultimately benefit the teacher.

MELODY VS. HARMONY

BY JOHN STAINER M. D.

It cannot be denied that melody is more limited in expansion than harmony of course to a certain extent, this must be the case, inasmuch as harmony commands the almost unlimited combinations of sounds while melody is restricted to the permutations of so many notes as are considered a convenient compass for a voice or instrument. Other limitations surround melody, amongst them notably rythm. But such considerations should be a great incentive to the study of free harmony, inasmuch as melody, simple or even commonplace, when taken by itself, may be so supported and surrounded by beautiful harmonies, as to appear a richly set jewel. It is also worth remarking that there is heard by the educated musician when listening to fine successions of chords, a melody none the less real because difficult to describe, which leaps as it were from chord to chord, and imparts a much higher pleasure than is obtained from the contemplation of that bare outline, called the "tune". Harmony is used for the purpose of beautifying melody, not of superseding it, and after an unfettered study of chords and progressions, the student of harmony will find himself quite as able to appreciate melody as when in his uneducated state, the melody was the only part which appealed to the ear.

The Garrick Theater Mandolin and Guitar Quartette under the direction of Prof. Edw Frueh, have completed a 42 weeks engagement at the Garrick Theater, Philadelphia, Pa.

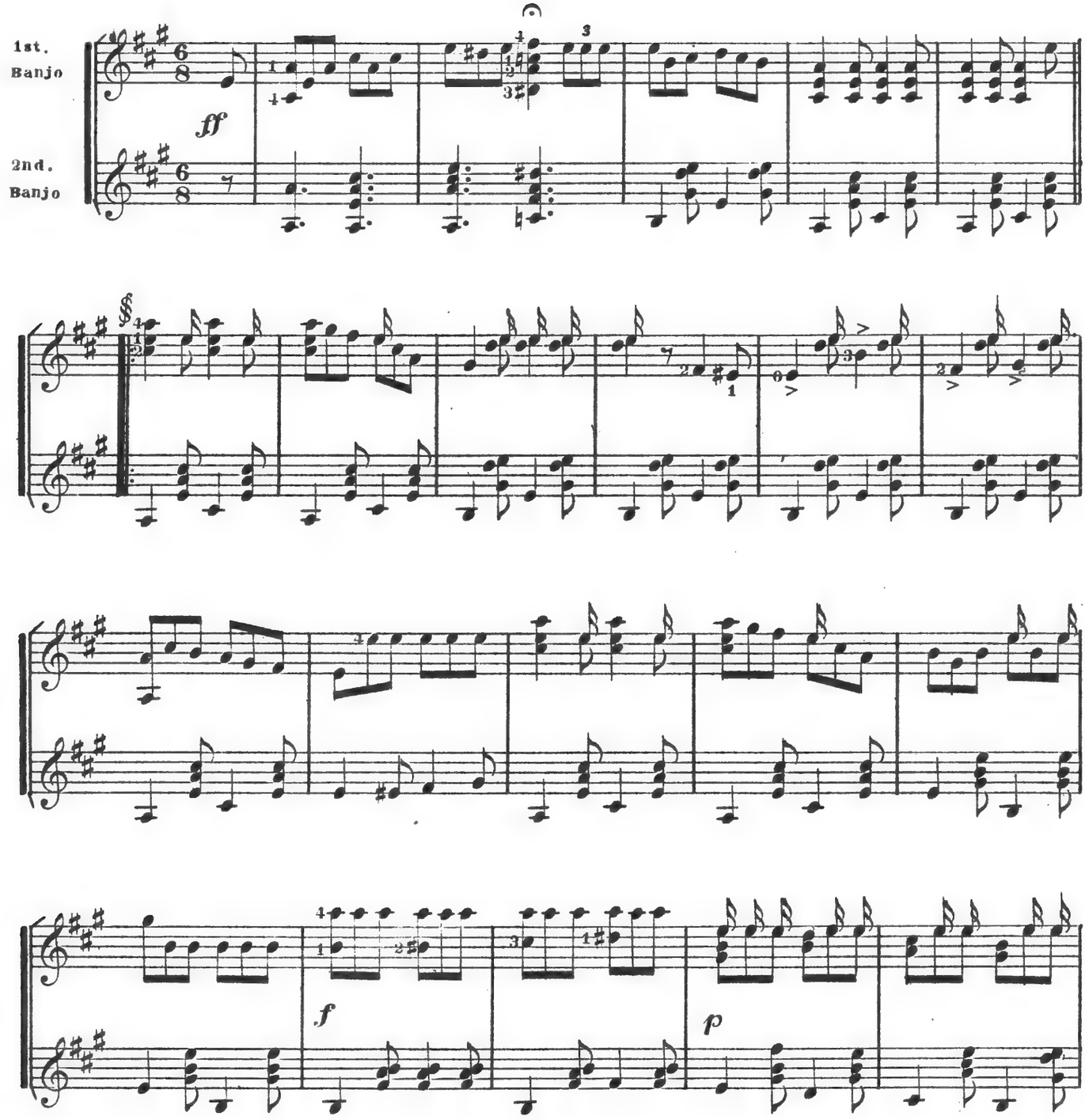
Mr. G. Klieman, of Williamsport, Pa., gave three suceessful concerts in Williamsport, Muncy and Hughesville, Pa., April 30, May 1, and 2. Miss Hilda Hempel, solo mandolinist of Atlantic City, was the star attraction, and scored a big success, being obliged to respond to three and four encores.

Mr. Parke Hunter, banjo soloist, whoh as been located in England for the past six years has returned to America and will play in Keith's Theater, Philadelphia week of June 8th.

Dedicated to Mr. Frederick H. Bates. Glenside Pa.

ROYAL COURT MARCH.

BANJO SOLO OR DUET.

Composed by RICH'D. WEAVER.

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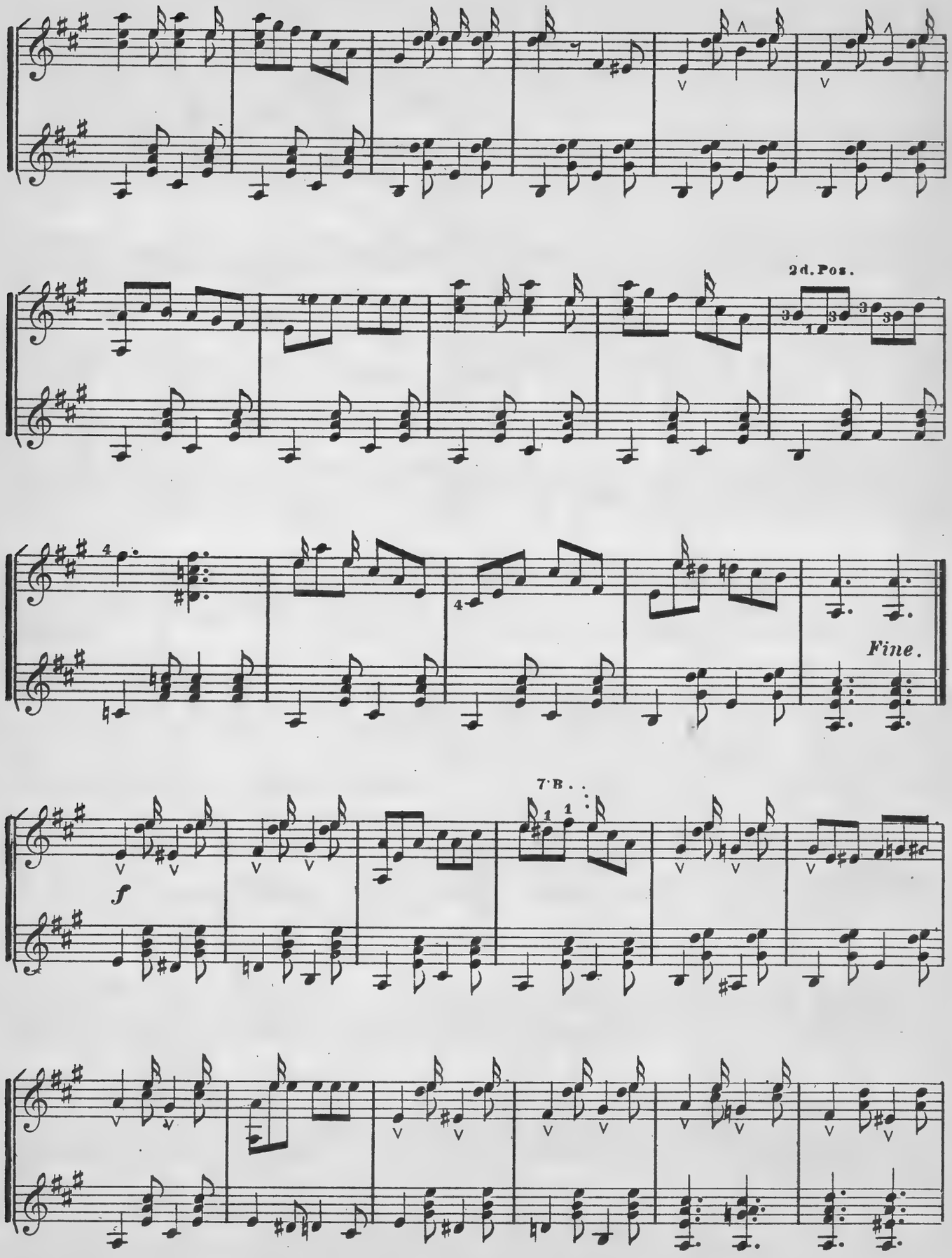
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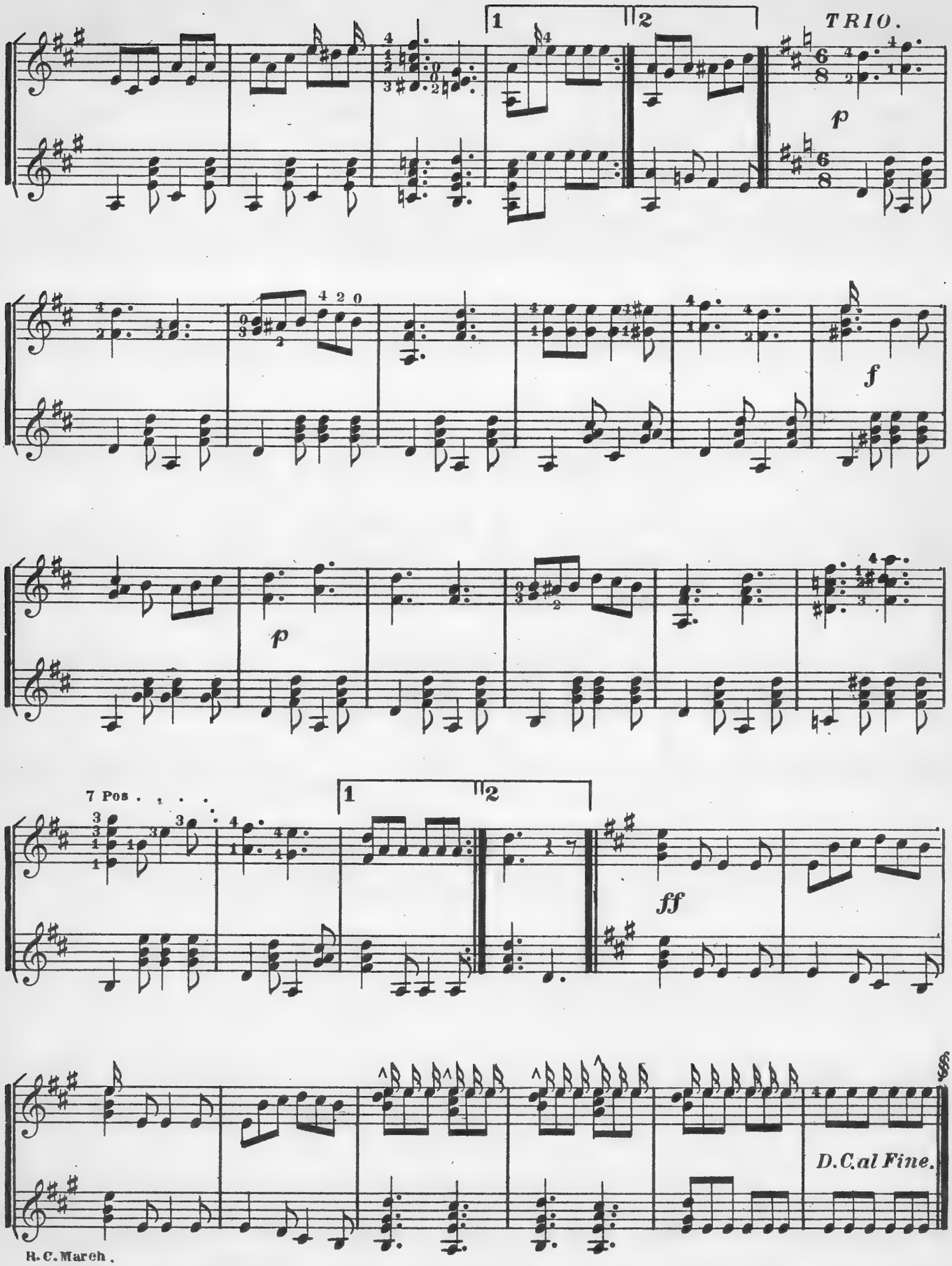
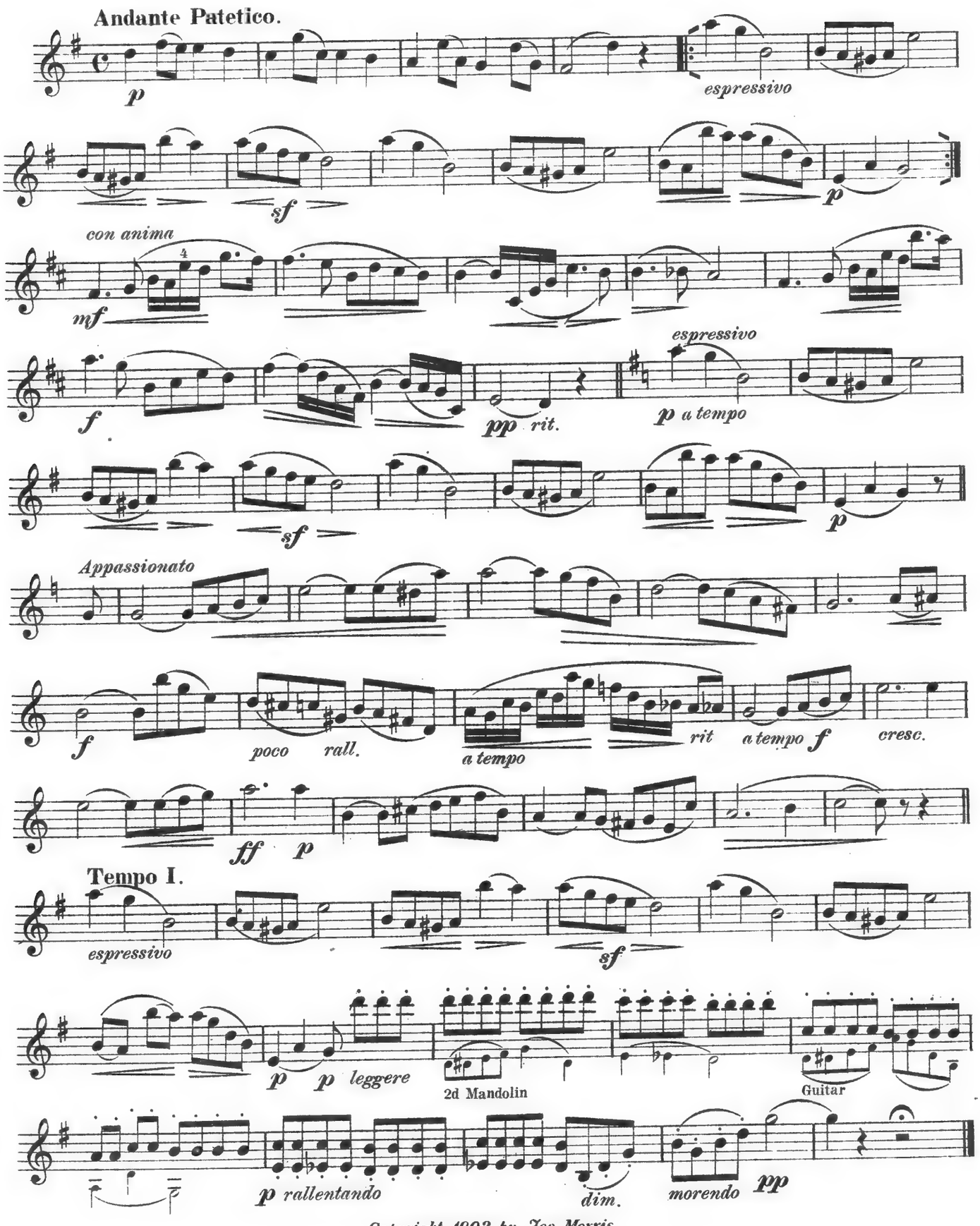


R. C. March.

Weavers Mandolin Music is used and endorsed by the leading Mandolin Teachers of America.

LOVE AND PASSION.

(Pensèe Pathetique.)

1st MANDOLIN. J. MESSINA.

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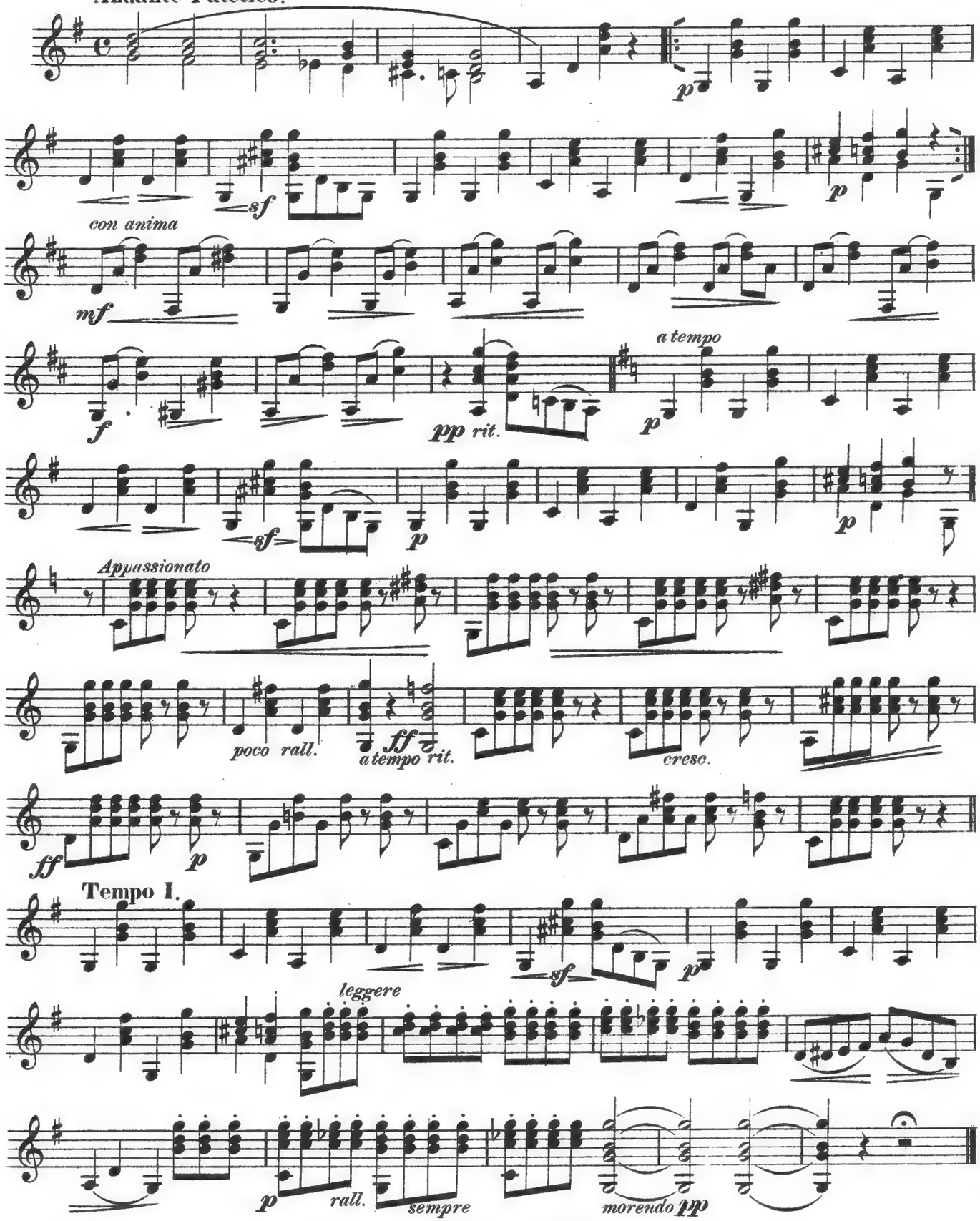
LOVE AND PASSION.

(Pensèe Pathetique.)

GUITAR.

J. MESSINA.

Andante Patetico.

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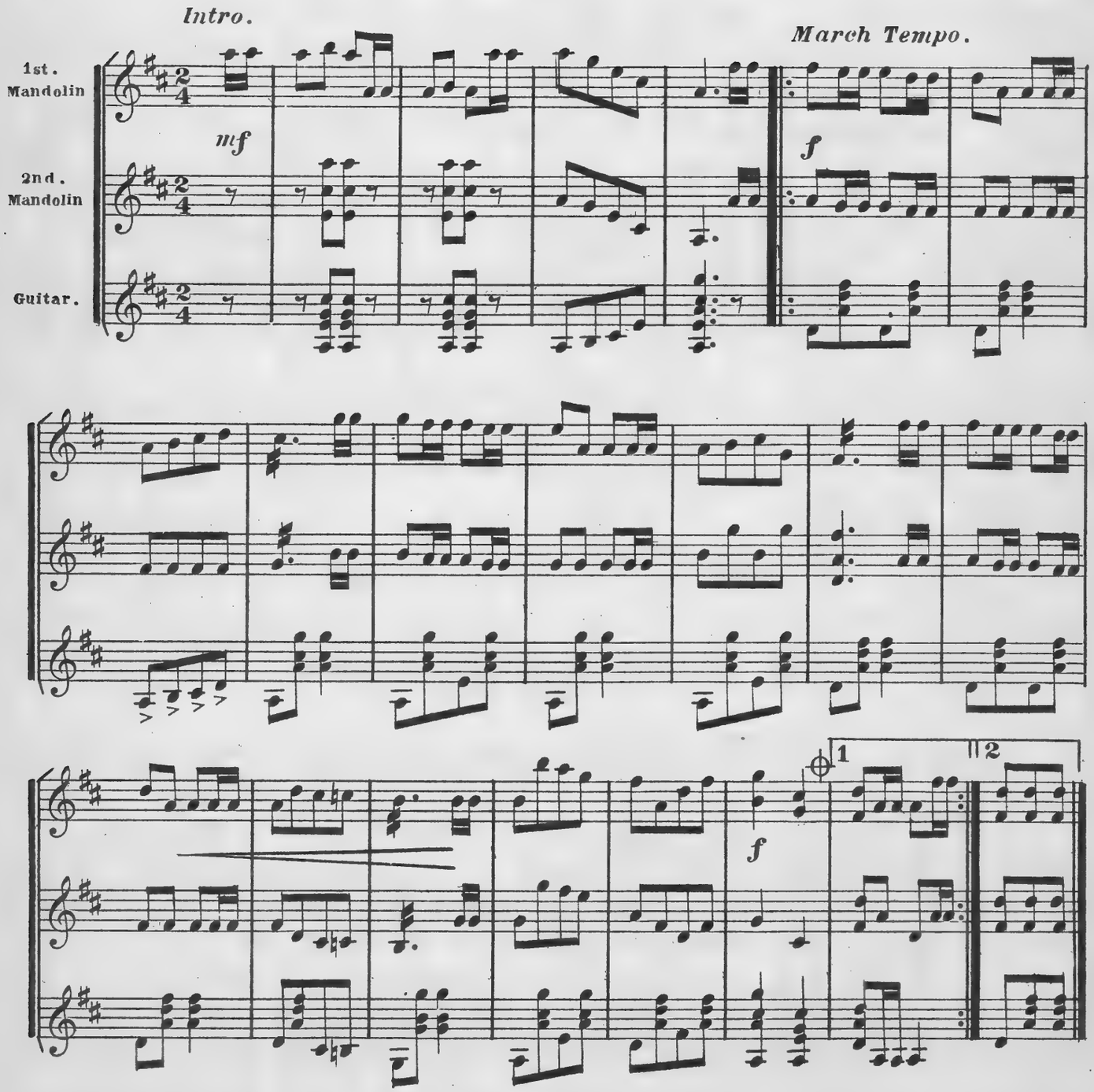
THE RUN OF LUCK

TWO STEP.

Composed for Mandolin *by OTTO H. ALBRECHT.*

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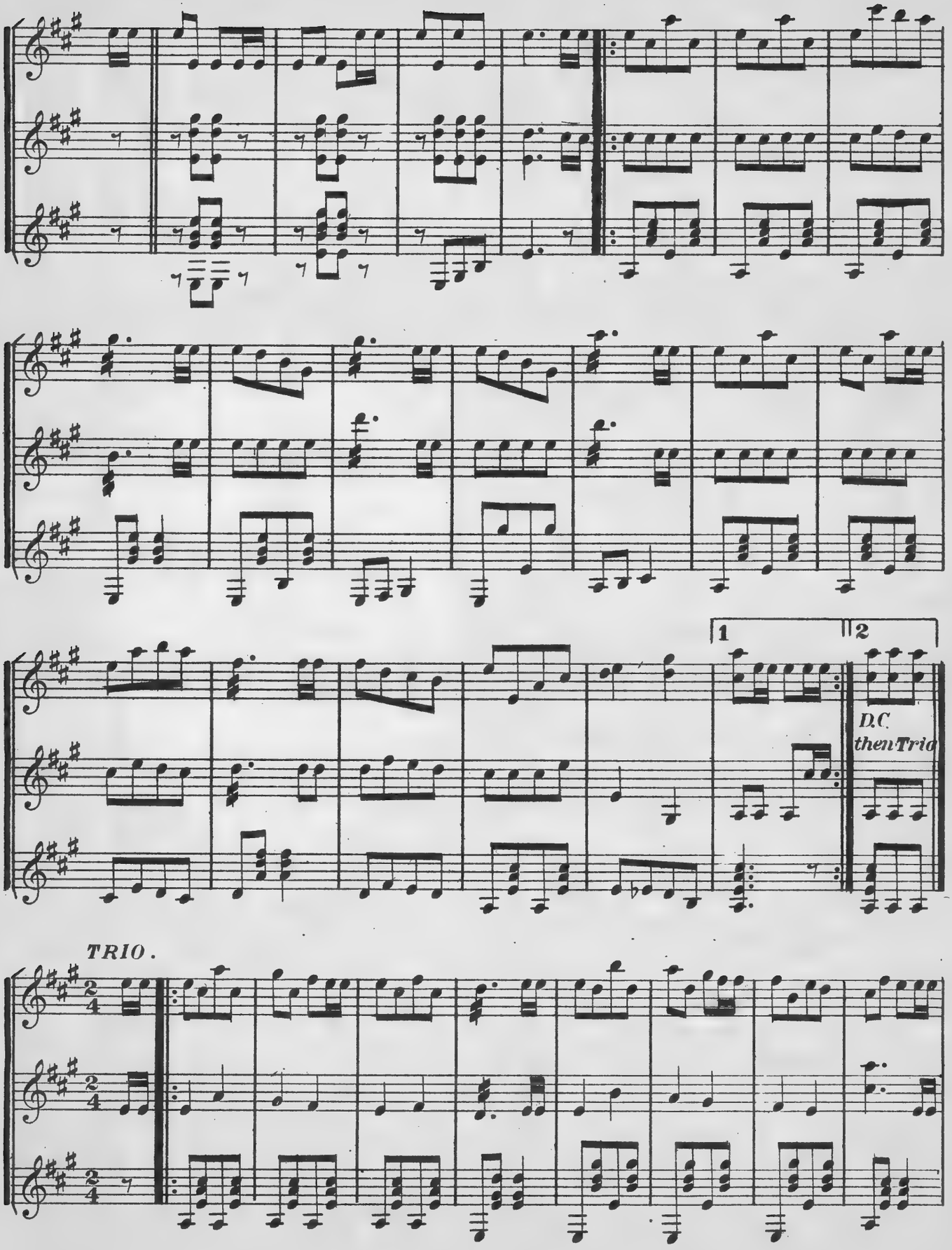
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then Trio
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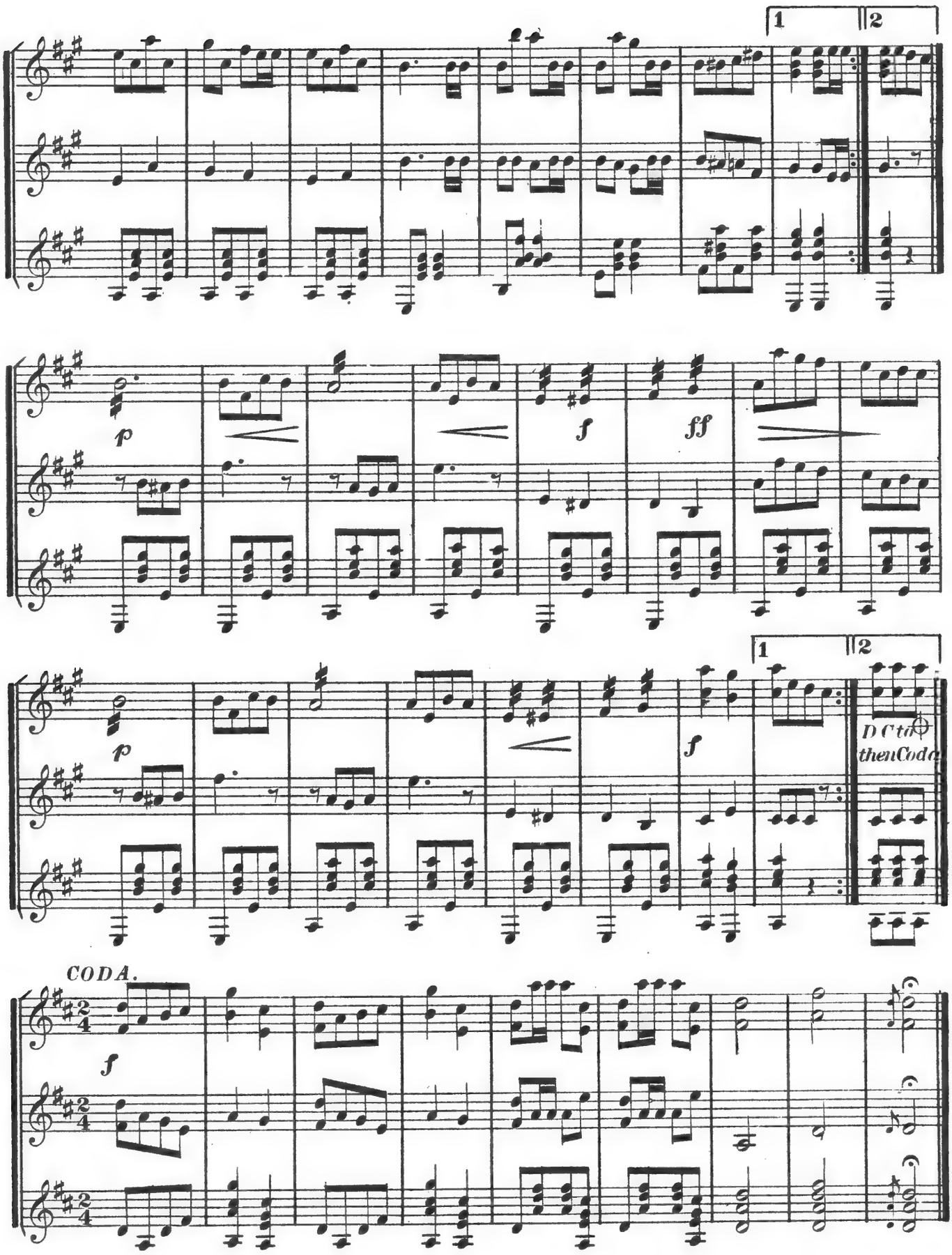
W.H.Keyser & Co.Eng.& Prs.Phila.Pa.

C. W. F. JANSEN

THE subject of this sketch, Carl W. F. Jansen, of Chicago, Ill., who appeared at the Festival Concert in connection with the 2d Annual Convention of the Guild at Philadelphia in January, was born in Norway, November 17th 1868.

Mr Jansen began the study of the guitar when he was eighteen years of age. Up to this time he had traveled many countries. Locating in Chicago in 1882, Mr. Jansen began teaching and met with unusual success.

For the past eleven years Mr. Jansen has devoted from three to four hours practice to the guitar, and in practicing has always made it a rule to devote twice the time for the right hand than for the left owing to the fact that the right hand is to the guitarist what the bow is to the violinist.

Among his compositions and arrangements published are: 2 songs for male chorus; one instrumental book for guitar, published in Sweden; Summer Breezes and Romanza, dedicated to Arling Shaeffer; Petite Caprice, guitar solo and "By the Woods" 2 Maud and G. dedicated to Philip J. Bone, Luton, Eng., "Merry Time" guitar solo; "Awakening of the Lion," "Yankee Doodle" with variations, introduction, theme, quartette style; two selections for violin quartette; Selections for terz guitar, as well as many Etudes and Swedish airs for the guitar.

Mr. Jansen's repertoire consists of the best works of the old masters, including 50 pages by Gulianni an Mosheles for terz guitar and guitar and violin quartette; an original composition by Von Weber for guitar and piano, N. J. Hummel and the best works of Mertz, Legnani, Pettotelli, Ferranti, Sor. Gragnani, Shutz, and many others.

Mr. Jansen is at present director of the Humboldt Mandolin Orchestra of 40 players with the instrumentation as follows, 1st, 2d, mandolin, guitar, cellos, flute and contra bass guitar.

His services as a guitar soloist for concerts and musicales are much sought after.

THE RISE OF THE MUSICIAN

By Louis C. Elson

IT is not so very long ago that the musician was held to be of a very inferior cast, generally unfit for the circles of polite society. In the eighteenth century we find advertisments in the papers for servants who are musical, one reading:—

WANTED:—A valet who can take full charge of his masters clothes and who can bear a violin part in a string quartette when desired.

One reads of Schubert living with Prince Esterhazy's servants at the Castle of Zelesz, of Haydn being addressed by the same family with the contemptuous third personal pronoun "Er", which is only used in Germany to lowly inferiors, and of Mozart being thrown down stairs by the stewart of the Archbishop of Salzburg when he came to ask for his discharge. A few endeavored to break the fetters which made the artist and the teacher merely a servant, and not an upper servant at that.

It remained for Listz to voice the rank of a musician in a manner that struck home.

It was at a soiree in the salon of the princess Metternich that Listz was promenading with the hostess; he had just returned from a concert tour, and the princess amiably asked him, "Did you do good business"? Whereupon Listz drew himself up and said, "I make music, your highness, not business. That I leave for the diplomats and bankers". It was a sudden voicing of the fact that the musician was not only no servant, but that he had a higher sphere than even many of the aristocracy. If the above idea seem a slightly exaggerated one it is none the less true that the musician of today enjoys an immeasurably higher position in society than his predecessors have done.

Musical Record and Review

THE MUSICAL TEMPO'S DICTIONARY OF MUSICAL TERMS

A	to, in or at ; a tempo in time
Accelerando	Gradually increaseing the speed
Adagio	Very slow
Ad libilum	As the performer pleases ; not in strict time
Agilalo	Restless with agitation
Al or Alla	To or in the style of
Alla Marcia	In the style of a March
Allegrello	Moderately quick
Allegro	Quick, lively
Andante	In moderately slow time
Andonlino	A little slower than Andante
Amaroso	Affectionately
Anima, con. / Animato	With animation
Apiacere	At pleasure
Appassionato	Impassioned
Arpeggio	Separating or breaking the notes
Assai	Very
A tempo	In time
Allacca	Proceed at once to the following movement
Barcaolle	A boating song
Ben	Well. Ben marcaio, well marked
Bis	Twice
Bravura	Brilliant execution
Brillante	Gay, rapid, brilliant
Brio, con	With much spirit
Cadenza	A passage introduced by way of embel ishment
Calando	Gradually softer and slower
Cantabile	In a singing style
Canzonella	A short song or air
Capriceia / Caprice	A composition of irregular construction
Cavalina	An Italian Air
Chord	A combination of two or more sounds,
Coda	A supplement at the end of a composition
Cal or con	With
Crescendo or crese	Gradually louder
Da or dal	From
Da Capo or D. C.	From the beginning
Dal Segno or D. S.	From the sign #
Decrescendo or decrese	Decreasing in strength
Diminuendo or dim	Gradually softer
Dolce or dol	Softly, sweetly
Duello or dun	A piece for two performers
E	And
Energico	With energy
Espressivo	With expression
Fine or Il Fine	The end
Forle or *f*	Loud
Forlissimo or *ff*	Very loud
Forzando or *fz* >	Accentuate the note
Forzn	Force of tone
Fuoco, con	With fire
Furioso	Furiously
Gracioso	Graceful
Giocoso	Joyously
Giuslo	Just, exact
Grave	Very slow and solemn
Gusto	Taste
Harmonie	A combination of musical sounds
Key note	The first degree of the s ale
Larghetto	Slow, but not so slow as Largo
Largo	Broad and slow
Legalo	Smoothly, the reverse of Staccato
Leggiero	Lightly
Lento	Slow
L'islesso lempo	The same time
Loco	In place. Play as written, no longer an octave higher or lower
Ma	But. Ma non lroppo, but not too much
Maesloso	Majestically
Maggiore	Major Key
Marcalo	Marked
Mancando	Dying away
Meno	Less
Mezzo	Half
Minore	Minor Key
Moderato	Moderately. Allegro moderato, moderately quick
Mollo	Much
Morendo	Dying away
Mosso	Moved. Pin mosso, quicker
Molo	Motion. Con moto, with anima tion
Non	Not
Obligato	An indispensable part
Opus or Op.	A work
Ollava or 8va	To be played an octave higher
Pause	The sign indicating stoppage
Perdendosi	Losing itself, dying away
Pesanti	Heavily
Pianissimo or pp	As soft as possible
Piano or p	Soft
Piu	More
Piu losto	Quicker
Poco or un poco	A little
Poco a poco	Gradually, by degrees
Poi	Then, afterwards
Preslissimo	As quick as possible
Presto	Very quick
Prima or 1mo	The first
Porlando	Sustained
Pomposo	Pompous, grand
Quartetto	A piece for four performers
Quasi	As if, similar to
Quinietto	A piece for five performers
Rallenlando or rall.	Gradually slower
Ritardando or rit	Slackening speed

Replica.	Repeitition. Senza replica, without repeats
Rinforzando.	With emphasis
Risoluto	Resolutely, bold
Ritenuto	Retarding the time
Scherzando	Playfully
Secondo or 2do . . .	The second
Seconda volta. . . .	The second time
Semplice	Simply
Sempre.	Always
Senza	Without, Senza sordino, without mute
Simile	The same
Sino	As far as
Smorzando	Diminishing the sound
Solo	For one performer only, soli, for all
Sordino.	Mute, Con sordino, with the mute
Sostenuto	Sustained
Sotto.	Under. Sotto voce, in a subdued tone
Spirito spiritoso . . .	Spirit, spirited
Staccato	Detached
Stretto	An increase of speed.
Tacet	Silent
Thema	The subject of melody
Tempo	Time. Tempo primo, the same time as at the commencement
Tenulo or ten	Held for the full value
Tranquillo	Quietly
Tremolando. } . . . Tremolo . . } . . .	Trembling, rapid movement
Trio	A piece for three performers
Troppo.	Toomuch. Allegro mo non troppo quick but not to much
Tulli.	All, all the instruments
Un.	A, one
Unisono	In unison
Una corda	On one string
Veloce	Quick
Vivace	With vivacity
Vino.	Lively
Variatione	Variation of melody
Volkstied.	A national song
Voce.	The voice
Volti Subito or V. S. .	Turn over quickly

Musicians should criticise their own work, not others.

Walter Jacobs, publisher of Boston was in the city calling on the trade.

If you avoid a cheap instrument you are likely to be heard from as a performer.

"That's a good one on us" said a pile of musical papers, as the Tempo was laid on top of them.

L. B. Gatcomb former publisher and manufacturer has opened a music store in Stanford, Maine.

Instead of subscribing to the "TEMPO" the publishing perfer you to send for a sample copy each issue.

H. Gerald Molson, a well known teacher of Phila. has a summer engagement at one of the leading hotels at Sea Girt, N. J.

The Fisher Mandolin Trio, of Philadelphia, under the direction of Ed. C. Fisher have a summer's engagement at Atlantic City, N. J.

Parties desiring to start in the mail order music business can procure a live list of names from the Great Western Music Co. of Indianopolis. Their ad. appears elsewhere in this issue.

Among the visitors at A. J. Weidt's festival in Newark, N. J. were Mr. and Mrs. C. L. Partee, New York; G. L. Lansing and Walter Jacobs, of Boston; M. A. Bickford, Springfield, Mass.

The season just closing is the best many teachers throughout the country have ever experienced. This is no doubt due to the number of players brought out through the "Free School" system".

The Nonpareil Mandolin Quartet under the direction of G. F. Wurtele, appeared at several concerts recently, scoring a big hit at every occasion. Araringements are now being made by the club to give a concert and ball this fall.

"Back to the Woods" to the teacher saying there is no money in the teaching of the banjo, mandolin and guitar. A well known teacher of Philadelphia has purchased an automobile for $1500 which he will use as a medium in advertising his school. Wake up, ye teachers, and be abreast with the times.

The Orpheus Club a newly organized club under the direction of Mr. Frank Boettcher, of Philadelphia have been playing numerous engagements in the city, while the club is but a young one, their work shows the unusual instruction under the direction of Mr. Boettcher.

The Boston Ideals have been playing at the Somerset Hotel. The club's present combination is novel. Mr. Babb is now playing cello with the Mandolin club, while A. D. Grover plays mandolin. The mandolin combination with Messrs. Lansing and Grover, mandolins, Babb, cello and W. P. Hovey, guitar, is surprisingly well balanced. In the banjo club they use two banjeaurines, large banjo and guitar.

BACON AND HIS PLAYERS

Fine Exposition of Banjo and Mandolin Music at Unity Hall

THE Bacon Banjo Quintet gave their seventh annual concert at Unity Hall and pleased its listeners greatly. The quintet played with unison and expression and its selections from standard operas revealed possibilities that the old time players of the banjo never dreamed of. The Verdi number, which included the "Anvil Chorus" and the "Miserere," was perhaps the best example of what these players can accomplish under Mr. Bacon's direction and the "Operatic Potpourri," arranged by Mr. Bacon, had some of the same qualities of expressiveness and conception of what the composers had in mind. While the limits of the instrument prevent the finest shades in representation of classical music, it is simply surprising that so much can be done in this line by these players.

The quintet was assisted by Fred C. Meyer of Philadelphia, who played the mandolin and guitar. His first selection was for the mandolin and was a "Reverie" in quarter form, and his playing was something remarkable, quite astonishing the mandolin players who were in the audience. He seems to have wonderful control of the finger board and carries all parts of the aria with a splendid background. His success was very marked and he responded to a recall with another selection, in which he carried an accompaniment with his left hand, on the finger board. Later he gave two guitar selections, which were pleasing. Miss Ruth Page, a young miss, played with Mr. Bacon the "Gavotte No. 2" by Popper, the writer of music for the 'cello, and latter played "My Old Kentucky Home," arranged by Farland, showing remarkable skill in carrying the melody through the series of difficult variations. An armful of bouquets was handed to her across the footlights.

Mr. Bacon gave three solos, the "Polka de Concert," by Bartlett, "Dixie's Land," arranged by Farland, and Glynn's "Crusaders' Galop," and closed the concert with a drum imitation of an express train, which was well done.

Hardford (Conn.) Courant.

MUSIC'S SPELL. W. M. PRAED

O mighty music! they who know
The witchery of thy wondrous bow,
Forget, when thy strange spells have bound them,
The visible world that lies around them.

(*Musical Moments*)

SELECTING A TEACHER

IT is of the utmost importance that the best teachers should be obtained in any branch of education; especially is this true in the study of music. In no profession is there so much incompetency and charlatanry displayed. The medical profession is protected by a diploma, the law by admission to the bar, and the clergyman must be ordained, but music is at the mercy of anyone who can impress another that he can teach; consequently the world is filled with incompetent teachers of music, and badly or improperly instructed pupils.

A REQUEST

WE would appreciate it if each and every reader of the TEMPO, when writing advertisers, will kindly mention "they saw the ad. in TEMPO". Those who advertise exclusively in the TEMPO of course understand that their results are received from TEMPO, but firms advertising in several magazines sometimes find it difficult to trace results; therefore we ask each and everyone to kindly mention the TEMPO in writing advertisers; it will assist the advertiser in tracing results, and at the same time benefit the publisher.

And still composers and publishers, come to the front with a song they claim will sell better than "After The Ball."

By many, Paderewski is considered greater as a composer than ever as a virtuoso. Now adays especially in America 'tis not always the best compositions that earn the most money, but in many cases the sale and profits are dependent considerable upon the genuis to market a meritorious song. During the season 1892-3 Paderewski made a tour of this country, and the receipts for sixty-seven concerts reached one hundred and eighty-thousand dollars, ($180,000) or nearly three thousand dollars for each concert. Since only one composition out of many thousand ever nets the publisher this amount, it might be more profitable for Paderewski to pose as a virtuoso.

The "White Rat" a theatrical paper devoted a page to criticisms of Songs and Instrumental Music. When "I'm Moses the Money Sender" was published the following critiscism appeared therein:

The song is about a Hebrew pawnbroker. It is evidently written or composed by a Hebrew, for, sad to relate, it is generally the ignorant Isrealite who pokes fun at his own race. The words are puerile nonsense, with no tale or idea involved, while the music is worse. The song is neatly printed and issued, more the pity for the publisher who will never realize the cost of publication.

THE LOST SECRET OF THE "CREMONIA VARNISH."

By Daniel J. Nolan

MILLIONS of dollars have been spent in trying to discover the lost art of this secret varnish used by the Old Italian Masters, and which can be seen on some of the fine specimens of their work and which has preserved their instruments for over a century past. It is beautiful to the eye in its transparant golden yellow and bright red, intermingled with other tints that years seems to have no effect in wearing it off. It seems to be a compact solid polished face on the surface on the wood protecting it against moisture and preserving it intact. It is strictly a solid oiled body consisting of gums, etc., and this is the secret tone varnish as used by the Old Masters in Italy.

Connoisseurs and violin experts look wise when they claim to be able to tell something about this varnish when the fact is they know nothing about it nor the ingredients that it contains; furthermore if it were placed in their hand mixed ready for use they would be unable to use it, as this is another secret of the Cremonia Varnish in its application. And furthermore as a surprise to the many readers of this valued Journal this Cremonia Varnish and the long lost secret is known and is being used by one whose name I cannot mention in this article and the writer can prove this statement should any person desire information.

The question is this, "why has not this been made public before?" Reasons "the people being sceptical will not accept theories, they want facts, and even when facts are laid before them they won't be accepted.

Time and time again someone has claimed to have discovered the lost art but when an investigation was made it turned out to be the imagination of some one's ideas with no proofs to back up the statements that his secret was reliable; and so for now over a hundred and fifty years this art has been lost and only discovered lately by the writer in a small hamlet in one of our far Western states. During his travels he came across a maker of violins partly unknown but a genius in his line of work. After careful investigation extending over a year, this man proved that the Cremonia Varnish as used by the old masters was not a lost art, as he discovered it years ago, not by an accident, but from hard study extending over 25 years. In proof of the truth of his statement he has taken the cheapest and poorest toned fiddles with a raspy rough unmusical voice and after applying this varnish the tone became as soft and pleasing, according to the tone quality of the instrument, as any old violin that had been in use 50 years, without losing any of the power, but increasing it it anything. Now all makers claim that if an oil varnish is placed on a new violin it will kill and mute the tones. But here is a very heavy oil varnish on the contrary that acts directly the opposite instead of meeting the tone it increases and mellows it intensely. This is the secret "Cremonia Varnish" long sought after and produced by an American and whose name will soon become a by-word among musicians and artists, and if it were not for the writer his name would become forgotton. But one thing would keep alive his memory, the value of his make of violins and the secret of his discovery of the lost art of the "Cremonia Varnish."

D. J. Nolan
Brooklyn, N. Y.

April 20, 1903.

BIG MOVES IN MUSIC

Probably seldom if ever has there been such a revival of "removals" than has occurred in Philadelphia since January 1, 1903. The following music houses have changed their location:

H. A. Weyman & Son from 1022 to 923 Market St.

J. E. Ditson & Co. from 1228 Chestnut Street to 1632 Chestnut Street.

Fred. C. Meyer & Co. to 823 Arch Street.

Robt. C. Kretchmar from 134 N. 9th St to 830 Arch Street.

The Pan Music Co. to 2425 Germantown Ave

G. F. Wurtele from 1635 Ridge Avenue to 1703 Ridge Avenue.

M. Rudy Heller, who has had his headquarters in the Odd Fellows Temple, Philadelphia, for several years can be found at home in his studio in the new Keith's Theatre Bldg after June 1st.

DEATH OF MAURICE JACOBI

It is with the profoundest sympathy that the publishers of the Tempo announce the death of Mr. Maurice Jacobi, the well known teacher of Philadelphia. Mr. Jacobi had been ill for over a year, being confined to his bed for nearly this time, when death claimed its own on Sunday May 31.

In the demise of Mr. Jacobi it removes from musical circles one who has devoted a life time to music, one who was ever alert to assist in the advancement of the art, and especially that of the mandolin, zither, banjo and guitar, and his death will be mourned with deepest sympathy by all who knew him.

A Page of Good News

WE have a lot of good news this month for Mandolin, Guitar and Banjo Players. We had so many letters from all over the country asking for something good in the way of teaching pieces for the mandolin, we kept our eyes open for something extraordinary good, and after waiting patiently we found something. It was in the way of a polka. The title is **Pleasant Moments,** Polka, by W. G. Collins, and we might add that it is faultlessly arranged by M. Judson. It is written in G, D and C. The melody and rythm are excellent, and we don't think we ever saw a composition better constructed to develop the up and down stroke than this one. The harmony was exceedingly good for a teaching piece, so good in fact that we issued it for two mandolins and guitar, so that young clubs, especially beginners, might have something good and easy. Both teachers and young clubs, we feel sure, will welcome it, and still more, if you are not satisfied we'll return your money. We give the instrumentation with prices herewith.

Mandolin Solo - - -	**$.30**
Mandolin and Guitar - -	**.45**
Two Mandolins and Guitar	**.60**

Subject to 50 per cent discount

DUOS

In way of Duos we published two new ones this month, **"Yearning,"** by W. D. Moyer, and **"Traumerei,"** arranged by Geo. Fr. Mueller. A special announcement of **"Yearning"** is made on another page. Our old customers know the merit of Mr. Mueller's Duo arrangements. When we say it is of the same grade of difficulty as his arrangements of "Intermezzo," and "Love's Old Sweet Song" we think it will suffice. For the benefit of new readers we wish to state that all of Mr. Mueller's arrangements published by us are in "duo form" the melody and accompaiment or harmony being played on one instrument. "Traumerei" is listed at 40 cents, and is subject to one-half off. A list of duos published by us will be found elsewhere in this issue.

STUDIES

It has only been about two or three months since we issued Book Three of **"Schoen's Mandolin Studies."** The Studies had been selling well but after Book Three was issued the demand for the Studies increased unusually. We were of course gratified, and too were glad to know the teachers liked them. In fact we thought they would. Quite a number of teachers wrote us that they thought the melodies and exercises by Mr. Fischer in Book Three were the best that had ever come to their notice, and that the excellent result attained by the pupil was especially noticeable. It wasn't long after Book Three was issued until teachers wanted the melodies contained in Book Three in sheet form. So they can now be had as follows:

STUDENTS' MARCH, Mandolin and Guitar,	**$ 30**
COLONIAL MAID, Mandolin Solo or Duet,	**.30**

One-half off marked prices.

GUITAR MUSIC

This month finds us with nothing new for the guitar, but to new readers who want *good* standard guitar music we can recommend the "Aurea Guitar Folio." The music contained therein is not the easiest published nor the most difficult. The compositions are by De Janon, Frey, Tyrell, Meyer and Kraft. The price is 50 cents.

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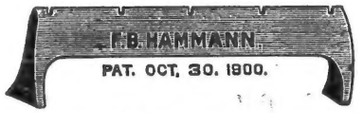

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For Old Times' Sake
Girl I Loved in SunnyTennessee
Good-Bye, Dolly Gray
Go 'Way Back and Sit Down
Hello, Ma Baby
Hello, Central, Give Me Heaven
Honeysuckle and the Bee
Hearts and Flowers
I Aint a Goin' to Weep No More
I Can't Tell Why I Love You, But I Do
In Good Old New York Town
In the House of too Much Trouble
I'll Be With You When the Roses Bloom Again
I've a Longing in My Heart for You, Louise
Jennie Lee
Josephine, My Joe
Just Because She Made Dem Goo Goo Eyes
Little Black Me
Little Boy in Blue
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